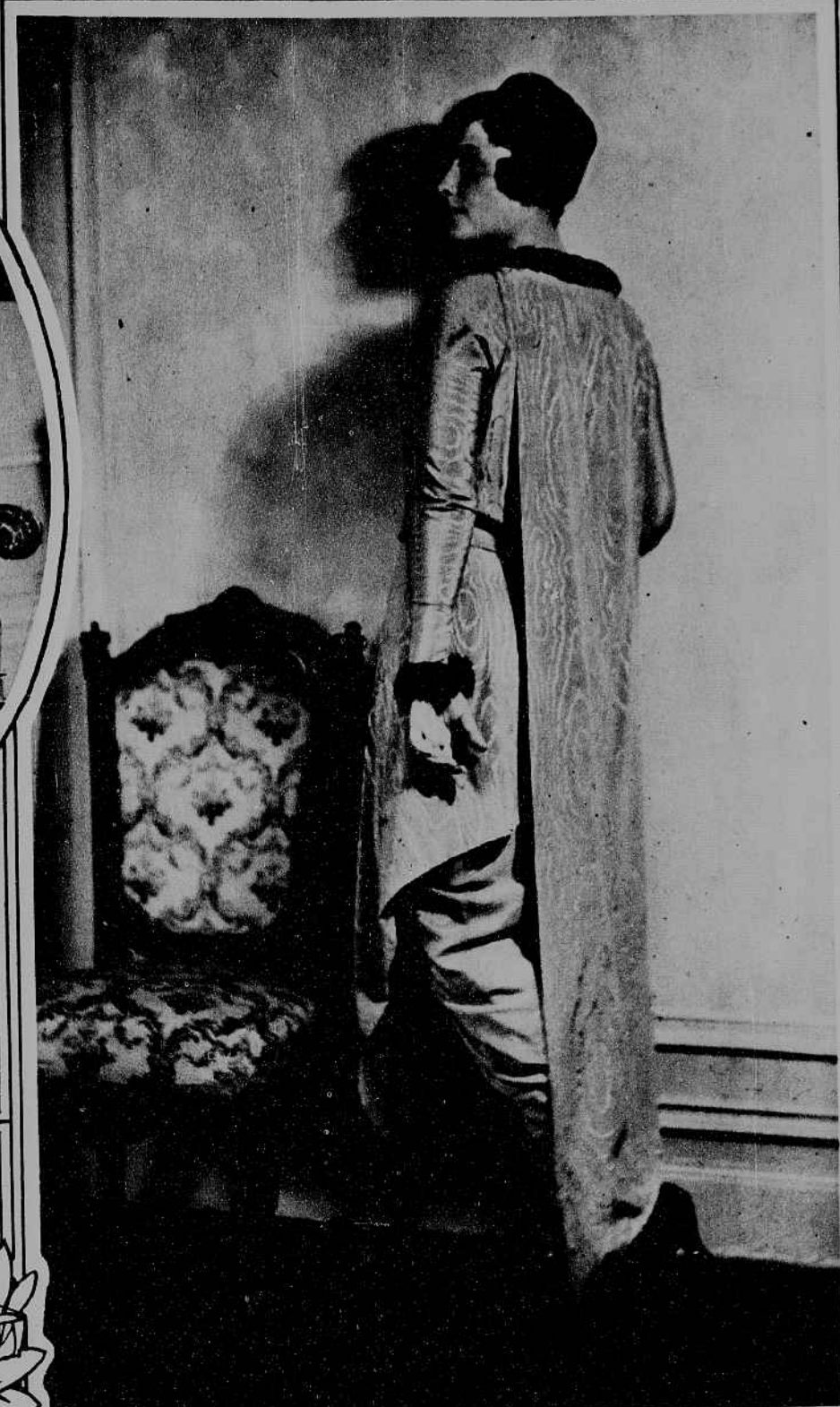




No, she isn't a French print, but she's wearing an evening frock that savors of the ceremonious days of the Louis—the gold lace petticoat and tucked up tunic, not to mention the square-cut, rounded basque with lace tucker. All are characteristic of the period.

Frock from Bosc Socurs.



The graciousness of a charming hostess is delightfully expressed in this draped gown of tête de nègre brocaded moon-glo.

Model from the Hecla Gown Co.



This frock proves that narrow bands of fur may be closely allied with taupe color moon-glo gaufre with excellent and becoming effect.

Model from the Hecla Gown Co.



Beauty veiled—especially with a Van Raalte veil, like this becoming one—is always alluring, even though Louise Groody, the scintillar in "Fiddlers Three," doesn't always smile through the meshes.

Veil from E. & Z. Van Raalte.



It will be "Some Night," and not only at the Harris, when a pretty débutante like Roma June, the heroine, wears this dancing frock of rainbow tinted Van Raalte net and silver lace.

Dress from Gimbel Bros.

Some men try to win the feminine heart with orchids, instead of the cave-man tactics Carroll McComas is treated to in "The Walk-Offs," and they do harmonize so happily with tube-like black velvet frocks and hats with an ostrich fringe.

Hat and Frock from James A. Hearn & Son, Inc.

It's again the day of the tailor-made, and one of the latest expressions is this suit of Velutina cord with its unmistakable sportswoman air.

Model from Max M. Schwarz & Co.

What's the winter wardrobe without one of the new enveloping coats which one may button or wrap—as Carroll McComas, always contrary-minded, delights in doing? And there should be one of the fence-like fur collars over which a pretty face can always rise smiling.

Coat and Hat from Baks & Co.